

Paris.—President-elect Poincaré has resigned as premier. M. Briand may get vacant place.

New York.—William Cornell, who has served 28 years for burglary, has patented burglar alarm in his cell at the Tombs.

Atlantic City.—City treasurer, who has investigated "dead dog bounty" bookkeeping, will demand that people present tails before they are paid.

New York.—Lewis Remy, chauffeur, ran down and killed Thomas Ackerman, 64, Newburg, and was fined \$20.

Newburgh, N. Y.—Sheriff Larry Servin, who started on hunting trip Friday, ran one auto into ditch, nearly killed man with another and finally gave up trip.

New York.—Meyer Bloomfield says one way to cure strikes is to compel rich children to study industrial and technical courses.

NEW YORK LETTER

By Norman.

New York, Jan. 18.—Putting the Bible on the stage has always been a more or less dangerous undertaking.

The peril of sacrilege lies near on the one hand; on the other, so strict an adherence to scriptural narrative that dramatic value will be lacking.

It is doubtful whether any playwright has ever steered so skilfully between these rocks as has Louis N. Parker in "Joseph and His Brethren," the new "pageant play" at the Century Theater.

There is no line or action that

can give offense to the most devout, yet there is throughout the most powerful appeal to the emotions; the play is drama of the highest order.

The production of Liebler & Co. is as magnificent a series of spectacles as can be imagined. Those previous triumphs of stagecraft at the Century Theater, "The Garden of Allah" and "The Daughter of Heaven," have been outdone.

There are four acts and thirteen scenes. They are a series of gasps, so far as the audiences are concerned. Perhaps the most wonderful is "The Pyramid"—a scene in the desert, the sky full of twinkling stars, a blood-red moon low on the horizon, the great dark pyramids marvels of scenic representation. But descriptions are vain. The color, grandeur and beauty of the various scenes cannot be put into words.

So far as acting goes, the play is not only saved but exalted by the splendid work of Brandon Tynan as Joseph, James O'Neill as Jacob, Howard Kyle as Simeon (who is depicted as ringleader of Joseph's wicked brethren) and Frank Losee as Potiphar. Some others of the large cast read their lines intelligently, but many there are who rant and shout and mess up most fearfully the ancient form of speech in which the dialogue is written.

These defects of detail, however, are lost sight of in the perfection of the picture as a whole. The auditor follows Joseph through his vicissitudes to his